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**VĀSTU-PURUṢA-MANḌALA  
IN THE PAUṢKARA-SAMHITĀ  
AND BRĤAT-SAMHITĀ  
—A COMPARATIVE STUDY**

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The description of 'Vāstupuruṣa Maṇḍala' the ritual Diagram for 'Building-sites' is found at various places in the Purāṇas as well as works on Āgama, Śilpa, Jyotiṣa etc. Stella Kramrisch in her book 'The Hindu Temple'<sup>1</sup> has made a detailed study of the Vāstupuruṣa-Maṇḍala from various sources. The earliest source available to her seems to be the Brĥat-Samhitā of Varāhamihira<sup>2</sup> (C.6th C.A.D.) which gives (Ch. 53) two types of this ritual diagram; one with  $9 \times 9 = 81$  squares and the other with  $8 \times 8 = 64$  squares. A detailed description of this diagram with  $9 \times 9 = 81$  squares is found in the Pauṣkara-Samhitā<sup>3</sup> of the Pāñcarātra Āgama which happens to be chronologically earlier than the Brĥat-Samhitā (BrĤ.). It is one of the three gems of that Āgama in the order : Sāttvata- Pauṣkara- and Jayākhya. Of these, the Jayākhya Samhitā is a dated text belonging to C.450 A.D.<sup>4</sup>, and from the internal evidence it is found to be later than the Pauṣkara Samhitā (PS). The portion describing the Vāstupuruṣa-Maṇḍala (VPM) in the third chapter of the PS, unfortunately suffers from lacunae and corrupt readings. This handicap is, however, compensated by the relevant portion in the Īśvara Samhitā<sup>5</sup> (C.7th C.A.D.), also authentic text of the Pāñcarātra Āgama. The diagram based on the description in the PS and ĪS taken together bears a partial similarity with those based on the BrĤ. and other texts taken note of by Stella Kramrisch.

The main distinguishing features between the two diagrams are : 1) the total number of

deities occupying the squares (the Vāstu-Devatās), 2) the mode of allotment of squares to those deities, 3) the use of synonymous epithets for these deities, 4) mode of counting of squares allotted to the deities viz. from outer rows to inner rows like a coil of a serpent (nāgakunḍalavat) and clockwise (dakṣiṇā-vartakena), 5) drawing of lotus figures in the squares.

An attempt is made in this paper to evaluate the Vāstupuruṣa-maṇḍala in the PS as the earliest available contribution on this subject, taking note of the points of similarity and distinction with those in the later texts like BrĤ. with the help of the diagrammatic representation of the description of the VPM.

The concept of Vāstupuruṣa in the Hindu Science of Architecture has its origin in the Vedic Śrauta tradition of Fire-sacrifice; the all-pervading Principle, the Cosmic Puruṣa, along with the deities is projected through the medium of Vāstuśāstra in the construction of the temple as its presiding deity.

The scholars of the Hindu Science of Architecture are well aware of the astronomical and astrological concepts embodied in the construction of a Vāstu. The story of the origin of Vāstupuruṣa and His descent on the earth has different versions given in different texts such as BrĤ., Matsya Purāṇa, Īśāna-śivaguru-devapaddhati, etc.

Any construction of a Vāstu is followed by prayers and worship of the Vāstupuruṣa which embodies the celestial deities. They are in this context forty five in number. For this

purpose, the presence of various deities residing in the various parts of the body of the Puruṣa are detailed out with the help of a ritual diagram. This diagram is explained in various ways in different texts such as Matsya-Purāṇa, Br̥S, Pāñcarātra-, Vaikhānasa- and Śaiva-āgama-texts. Stella Kramrisch has taken note of these various texts in her exhaustive study of the 'Hindu-Temple-architecture' beginning with the vedic concept of Vāstoṣpati. However, the earliest reference noted by her is the Br̥S belonging to the latter half of the sixth century A.D. A diagram of VPM measuring  $9 \times 9 = 81$  squares is found in one of the oldest Samhitās of the Pāñcarātrāgama, namely the Pauṣkara Samhitā which has not been taken note of by her. The diagram of 81 sq. as given in the PS differs from the similar diagrams described in other texts, namely, Br̥S, Matsya-Purāṇa, Vaikhānasa-āgama, Īśānasivagurudevapaddhati, Vāstuvīdyā etc. The representative text on this topic is Br̥S mentioned above, describing two diagrams of 81 and 64 squares respectively. The number of deities also differs along with their respective locations in these diagrams. The Br̥S and Śilpa-texts have associated auspicious and inauspicious results with the right or wrong location of a particular part of the building-construction on a particular portion of a site-plan or a town-plan presided over by a particular deity. In short, the Hindu architecture is a part and parcel of an integrated scheme of ritualistic application of astronomy and architecture.<sup>6</sup> From the point of view of religious nature of Hindu architecture, the minutest details will have a great significance. The nature of the problem before a research scholar trying to visualize the integrated scheme is the co-ordination of texts giving various versions of the VPM along with the corresponding merits in the astrological and astronomical interpretation. The comparison of PS and Br̥S diagrams is important for the architectural application also. What additional contribution the study of PS can offer

in this respect is given below :

1) The Pauṣkara Samhitā terminology is as follows :

i) Bāhya-paṅkti or bāhya-āvaraṇa—outer perimeter or enclosure.

ii) Āntarapadābja—the lotuses in the inner squares, and

iii) Madhya-padābja—Central square lotus.

iv) Āntarīya dvitīyāvaraṇa—Second (inner) enclosure (of 24 squares).

v) Tṛtīyāvaraṇa—Third enclosure (of 16 squares)

vi) Caturthāvaraṇa—Fourth enclosure (of 8 squares)

2) All the squares contain lotus designs. Besides, four of them in the four corners have four petals and the rest have eight petals. All of them possess parts like pericarp (Karnikā), filaments (Kesara), etc.

3) This diagram has outer enclosure or perimeter having four sides, and having seven squares on each side in addition to the four corner-squares. The total number of squares in the outer perimeter is thirty two. There are three more enclosures, one within the other, having 24, 16 and 8 square units. With the addition of the single square at the centre, the total number of squares comes to 81. The mode of counting these squares is from outside, beginning with the N-E-square as the starting point. The direction is clockwise and like the coil of a serpent. (nāgakuṇḍalavat dakṣiṇāvartakena).

4) The allotment of various places to various deities is as follows : The central square is allotted to Lord Viśvarūpa. The corner-squares have peculiar way of allotment of deities. Brahmā occupies all the four pericarps of the lotuses in the corner-squares and each petal accommodates one deity. Thus every corner-square accommodates five deities, viz. Brahmā plus four others. The total number of corner-deities is thus  $16 + 1 = 17$  only, Brahmā being common to all the four corners. Rest of the squares, that is,  $81 - 4 = 17$  have

eight-petalled lotuses and each lotus contains only one deity.

5) The speciality of the inner enclosures is that each square possesses a syllable (mātrkā) in addition to the respective presiding deity. The allocation of these syllables commences with the N-E-corner of the second (inner) enclosure of 24 squares and ends with the central square and accommodates 49 syllables from *a* to *ḥ*.

6) The diagram based on the PS as depicted in the chart is supplemented by the ĪS which gives a better reading of the otherwise ad verbatim correspondence. The names of the deities found in the PS are noted in the lower part of the lotus while the names improved by the ĪS are written in the upper part of the lotus-diagram marked by '+sign'.

7) The mode of reckoning the assignment of deities as noted above is clockwise, both for the corner-lotuses and for the side-lotuses. In the case of the corner-lotuses, the starting point is the eastern petal (pūrvapatra) and the end-point, the northern petal, the manner being ESWN. This is for the outer perimeter and no lotus in the inner enclosures accommodates more than one presiding deity.

8) In the case of the innermost enclosure of eight squares there is no direct and specific mention of the presiding deities. The PS text leaves gap which is supplemented by the ĪS in a generalised manner as 'one may worship the Lokapālās—beginning with Indra—in the fourth enclosure'.<sup>7</sup> Here again like the corner-lotuses, the starting point has to be the East and the end-point is the North-East in the manner: East, South-east, South, South-west, West, North-west, North and North-east. The list is conjecturally completed here-not being supplied in full in the ĪS. The list of common knowledge is Indra for Pūrva (Prāci), Agni for Āgneya, Yama for Yāmya (or Dakṣiṇa); Nirṛti for Nairṛtya, Varuṇa for Paścima; Vāyu for Vāyavya; Soma for Uttara, Īśāna (or Īsvara), for Īśānya.

These points have to be noted in mind in

order to have proper understanding of the PS-diagram. The nature of the diagrams in the BrS and other texts and the allotment of the squares to various deities therein is of somewhat different nature.

The list of the deities in the PS will have to be taken enclosure-wise, taking special note of the four corners. The four corners with four-petalled lotuses form the unique feature of the PS.

The deities are serially numbered beginning with Brahmā in the N-E-Corner-lotus (in the pericarp). The total number of deities in the outer enclosure is 45. Their names are: I—1) Brahmā (NE, SE, SW and NW), 2) Īsvara, 3) Tapanā, 4) Diti and 5) Aditi (= NE corner); II—6) Vāyu, 7) Āpavatsa, 8) Jayendra, 9) Samaśiyaka (samariyaka), 10) Ravi, 11) Satya, 12) Ātmadeva = East; III—13) Bhṛṣa, 14) Gagana, 15) Vibhu, 16) Pūṣan (= S-E corner); 17) Savitr, 18) Sāvitra, 19) Svasatyaya, 20) Grahakṣama (Grhakṣama), 21) Vivasvān, 22) Dharmadeva 23) Gandharvādhipati (= South); V—24) Bhr̥ṅga, 25) Bhr̥ṅgarāja, 26) Pitṛgaṇādhipa, 27) Dauvarika (= S-W corner); VI—28) Indra, 29) Indrapada, 30) Sugriva, 31) Kusumadvija, 32) Mitra, 33) Varuṇa, 34) Asurādhipati (= West); VII—35) Śeṣa, 36) Adharma, 37) Yanmayādhipati and 38) Nāgendra (= N-W corner); VIII—39) Pūrvākhyā, 40) Rudradāsa, 41) Mukhya, 42) Bhallaka, 43) Somaka, 44) Dharādharma (Dhārādharma) and 45) Mat-samjña (= North).

Deities of the second enclosure (dvitīyāvaraṇa) and their corresponding syllables are as follows: The total number of squares is 24, and the syllables covered are *a* to *j*—beginning from N-E-(Īśānya) corner.

46) Dhātā (*a*), 47) Yantā (*ā*) 47) Dhruva (*i*), 49) Kāla (*i*), 50) Kāma (*u*), 51) Karta (*u*), 52) Jayantaka (*r*), 53) Jīva (*ṛ*), 54) Prāṇatira (Prāṇastara) (*l*), 55) Yajña (*l*), 56) Ravi (*e*), 57) Mṛga (*ai*), 58) Yāmyaka (*o*), 59) Lokanātha (*au*), 60) Vidhātā (*aṁ*), 61) Bhaga (*aḥ*), 62) Sraṣṭā (*k*), 63) Niyāmaka (*kḥ*), 64) Manojava



(g), 65) Kalyāṇa (gh), 66) Parjanya (ṇ), 67) Draviṇa (c), 68) Sraṣṭārah (ch), 69) Viśva-karmā (j).

The enclosure contains 24 deities of which six are supplied by IS and one i.e. Prāṇastara is a different version of Prāṇatira; both are not clear.

The deities of the third enclosure are sixteen in number having syllables from jḥ to ph and the numbers are 70 to 85. The details are as follows :

70) Samudra (jḥ), 71) Mātarah (ñ), 72) Dvipāḥ (t), 73) Māsāḥ (t h), 74) nāḍyaḥ (Nadyaḥ) (d), 75) Tārakāḥ (dh), 76) Viśve-devāḥ (ṇ), 77) Aparasaḥ (t), 78) Manavaḥ (th), 79) Rṣayaḥ (d), 80) Vasavaḥ (dh), 81) Marutaḥ (ṇ), 82) Siddhāḥ (p), 83) Nāgāḥ (ph), 84) Sādhyāḥ (b), 85) Grahāḥ (bh).

This enclosure contains only two additions supplied by IS and only one variation at number 74.

The deities of the fourth enclosure (caturth-āvarana) are eight in number having syllables from m to ṣ and the numbers would be 86 to 93. All these deities in this enclosure are supplied by the IS with a token mention of Indrādi-Lokapālāḥ<sup>8</sup>. Even though we have begun with East and ended with North-east for the allotment of the squares this does not affect the order based on the principle 'nāga-kunḍalavat and dakṣiṇāvartakena', since the allocations of the directions and sub-directions for Lokapālas (Dikpālas) is fixed; and the assignment of the syllables as per instructions in the PS 3.82-83 retains the continuity upto the central square. In other words the fourth enclosure begins with lśāna accompanied with syllable m and ends with ṣ which leads us to the innermost square carrying the final, that is, 49th syllable h and the deity Viśvarūpa<sup>9</sup> which is attested by both PS and IS. Now this completes the PS list supplemented in the IS.

The total number of deities in the PS-diagram-VPM-1 is as follows :

1. Enclosure No. 1 — 45
2. Enclosure No. 2 — 24 (PS-18 and IS-6)
3. Enclosure No. 3 — 16 (PS-14 and IS-2)
4. Enclosure No. 4 — 8 (PS- 0 and IS-8)
5. Central square — 1

Total — 94 deities

### **BrS diagrams : VPM-2 and VPM-3**

Now the gist of the two diagrams of 81 and 64 squares each of BrS i.e. VPM-2 and 3 may be summarised before going in for comparison with the PS diagram (VPM-1).

1) In the centre of both the diagrams, the presiding deity is Brahmā. He occupies nine squares (3×3) in the 81-square-diagram named as Paramaśāyika (VPM-2) and four squares (2×2) in the 64-square-diagram called Maṇḍūka (VPM-3)

2) In the surrounding enclosure, there are four deities on four sides, namely, Aryamā (East), Viasvān (South), Mitra (West) and Pṛthvīdhara (North). They occupy three squares and two squares each in VPM-2 and VPM-3 respectively.

3) The four corners are occupied by Āpavatsa (N-E), Savitā (S-E), Indra (Vibbudhādhipati) (S-W) and Rājayaḥṣmā (N-W) in VPM-2.

4) These four corners in VPM-3 accommodate Āpa (N-E), Savitrā (S-E), Jaya (S-W), and Rudra (N-W) in addition to the above deities. Consequently the corner-deities in VPM-2 are ekapadika, that is, of one square each, ardhapadika, that is, of half-square each, in VPM-3. These four additional deities in the Paramaśāyika type get one square each in the corners of the outer enclosure.

5) All the remaining squares in this enclosure of the Paramaśāyika i.e. VPM-2 are allotted to the deities which are in the adjacent squares of the outermost enclosure. In the Maṇḍūka plan, i.e. VPM-3, however, all the corners-squares around Brahmā are diago-

nally bisected making six halves of the three squares in each corner. As a result, the deities in the outer perimeter of this plan in the squares and adjacent to the four corners get  $1\frac{1}{2}$  squares, and hence are known as sārḍhapadika.

The total number of deities in the inner enclosures in both the diagrams is 13. These deities are known as navapadika, catuṣpadika, tripadika, dvipadika, ekapadika and ardhapadika etc. due to the varying number of squares occupied by them.

6) The deities in the outer perimeter are thirtytwo in number common to both VPM-2 and VPM-3. They are counted from N-E corner (Īśānya) in a clockwise manner. Their names are 1. Śikhi, 2. Parjanya, 3. Jayanta, 4. Indra, 5. Sūrya, 6. Satya, 7. Bhṛṣa, 8. Antarikṣa, 9. Anila, 10. Pūṣā, 11. Vitatha, 12. Bṛhatkṣata, 13. Yama, 14. Gandharvākhyā, 15. Bhṛṅgarāja, 16. Mṛga, 17. Piṭṛ, 18. Dauvārika, 19. Sugrīva, 20. Kusumadanta, 21. Ambupati, 22. Asura, 23. Śoṣa, 24. Pāpayakṣmā, 25. Roga, 26. Ahi, 27. Mukhya, 28. Bhallāṭa, 29. Soma, 30. Bhujaga, 31. Aditi and 32. Diti. All these are ekapadika in VPM-2, and eight of them are ardhapadika in VPM-3, namely, 32 and 1 (N-E), and 8 and 9 (S-E), 16 and 17 (S-W) and 24 and 25 (N-W).

7) The area-allotment in VPM-2 and VPM-3 is as follows :

Category	No. of deities	No. of squares
VPM-2 ekapadika (1)	20	20
dvipadika (2)	20	40
tripadika (3)	4	12
navapadika	1	9
Total	= 45	= 81
VPM-3 ardhapadika ( $1\frac{1}{2}$ )	16	8
sārḍhapadika ( $1\frac{1}{2}$ )	8	12
dvipadika (2)	20	40
catuṣpadika (4)	1	4
Total deities	= 45	squares = 64

Note: The total number of deities being less than the total number of squares, the allotment is either one or more to each deity.

8) The technical terms used in BrS are : i) bāhyakoṣṭhastha i.e. residing in the outer squares; ii) ekāntarāt-prapradakṣiṇam i.e. serially clockwise etc., in addition to those already mentioned namely, ekapadika, dvipadika etc. Parjanya and the like—the eyes, the ears, the chest and the shoulder; Satya and other five; the arms and the hands; Savitā, Sāvitra, Vitatha and Bṛhatkṣata—the back; Vivasvān-stomach; Yama and others occupy the thighs, the knees and the buttocks. These are on the right side. The left-side-parts are occupied by the other corresponding deities. Indra and Jayanta occupy the private part; Brahmā occupies the heart, and the Piṭṛs occupy the feet.

The limbs of the body of the Vāstupuruṣa are drawn with the help of transverse lines diagonally bisecting the squares of the diagram.

The joints obtained by the intersection of these lines are described as vital points (Marmasthāna) which are not to be hurt during the construction of a Vāstu.<sup>10</sup>

#### Comparison and contrast between PS-diagram—VPM-1 BrS diagrams VPM-2 & VPM-3.<sup>11</sup>

1) The first distinguishing feature of the PS diagram is the decoration of the squares with lotus-designs having either 8 petals or 4 petals each. The BrS diagrams, on the other hand, have plain squares. These are diagonally bisected (in the four corners) in the case of the Maṇḍūkā plan i.e. VPM-3 (64 sq.).

2) The Paramaśāyika plan has got areawise division of deities as ekapadika, etc. in multiples of full squares; whereas the Maṇḍūkā plan has similar division with multiples of half squares : ardhapadika, sārḍhapadika etc. In the PS plan, we have four-petalled lotuses in the four corners and the deities occupy a single petal each along Brahmā occupying the

pericarp of each of the four lotuses. In this respect the allotment of the area is fractioned beyond onehalf, that is, onefifth each. Another speciality of the  $\text{P}\bar{\text{S}}$  calculation is that Brahmā presides over all the four corners sharing only onefifth of each corner along with other deities. In this respect He can be aptly called as Caturmukha Brahmā, the four-faced God. The central square of the VPM-1 is assigned to Viśvarūpa or Viṣṇu from whose navel sprouts the primordial lotus.

3) The total number of deities in  $\text{P}\bar{\text{S}}$  diagram VPM-1 is more than the number of squares whereas it is less in the case of  $\text{B}\bar{\text{r}}\bar{\text{S}}$  diagrams—VPM-2 and VPM-3.

4) The categories based on area-allotment in the case of  $\text{P}\bar{\text{S}}$  is unlike both the diagrams of  $\text{B}\bar{\text{r}}\bar{\text{S}}$ . It is, as a rule, ekapadika for the 77 squares and  $1/5$  padika in the case of corner-squares and  $4/5$ -padika in the case of corner-squares and  $4/5$ -padika in the case of Brahmā.

5) The mode of counting in VPM-1 is continuous, beginning in the N-E corner with the eastern petal and going clockwise both in the case of petals as well as squares. In the case of  $\text{B}\bar{\text{r}}\bar{\text{S}}$  however, the method is twofold; i) clockwise, starting with N-E and completing the outer perimeter in the first phase and ii) starting with the central square and completing the surrounding enclosure and then the corners of the middle enclosure.

6) The surplus squares in the middle enclosure are then—allotted to the deities of the outer square by way of additional area.

7) With reference to the relevance of instructions about constructing particular portions of a building or a township on a particular square of VPM, the point to be considered is how to explain these instructions in the light of different versions allotting different places in different diagrams for the same deities.

It has already been observed that  $\text{B}\bar{\text{r}}\bar{\text{S}}$  diagram of 64 sq. is obtained by contraction of  $\text{P}\bar{\text{S}}$  diagram of 81 squares. This process does

not very much disturb the basic arrangement. For example, the deity No. 1 in the East, that is, Parjanya in the outer perimeter shares one half square in the N-E corner along with deity No. 32 that is, Diti which is the last one on the northern side. In this case, though these two deities are pushed to the corner, all the same they take that half which is adjacent to their corresponding positions in the VPM-2 of 81 sq. In the case of the inner rows of  $\text{B}\bar{\text{r}}\bar{\text{S}}$  (VPM-2 and VPM-3), the corner deities of the middle enclosure are pushed to the corresponding adjacent corner of the inner enclosure. Since VPM-2 and VPM-3 belong to the same text viz.  $\text{B}\bar{\text{r}}\bar{\text{S}}$ , any change of positions of deities will have some bearing in the integrated scheme of architecture, astronomy and astrology of that text. The  $\text{P}\bar{\text{S}}$  contains not only different versions in the list of deities given in  $\text{B}\bar{\text{r}}\bar{\text{S}}$  but also an additional list of deities. Besides  $\text{P}\bar{\text{S}}$  does not contain the instructions to correlate the areas of these deities to architectural portion through the medium of astronomical relevance probably indicating a VPM tradition earlier than  $\text{B}\bar{\text{r}}\bar{\text{S}}$ . At present it is possible to note the comparison of the two lists of deities regarding the VPM diagrams based on  $\text{P}\bar{\text{S}}$  and  $\text{B}\bar{\text{r}}\bar{\text{S}}$  texts of follows :

i) This comparison commences with N-E corner. VPM-1 of  $\text{P}\bar{\text{S}}$  accommodates both Diti and Aditi—which are Nos. 31 and 32 of  $\text{B}\bar{\text{r}}\bar{\text{S}}$  in the northern side,—within the N-E corner in the western and northern petals of the lotus respectively. Fortunately, these petals are adjacent to the northern side of the diagram.

ii) On the East of the VPM, the only common deity is Satya with a slight difference of position : fifth for  $\text{B}\bar{\text{r}}\bar{\text{S}}$  and sixth for  $\text{P}\bar{\text{S}}$ . Jayanta and Indra, nos. 2 and 3 of  $\text{B}\bar{\text{r}}\bar{\text{S}}$  are, perhaps, combined in one, namely, Jayendra; Sūrya of  $\text{B}\bar{\text{r}}\bar{\text{S}}$  is the same as Ravi of  $\text{P}\bar{\text{S}}$ .

iii) Bhṛṣa of the East and Pūṣan of the South in  $\text{B}\bar{\text{r}}\bar{\text{S}}$  diagrams are accommodated in the  $\text{P}\bar{\text{S}}$  diagram in the S-E corner. Antarikṣa of East in  $\text{B}\bar{\text{r}}\bar{\text{S}}$  is also accommodated in the

S-E corner, perhaps under the synonymous name Gagana.

iv) On the southern side, Br̥hatkṣata of Br̥ṣ is, perhaps, equivalent to Grahakṣama of Pṣ, and Yama to Dharmadeva & Gandharva to Gandharvādhipati of Pṣ. Mṛga of Br̥ṣ is pushed to S-W corner in Pṣ. The Pṣ deities Sāvitra which take first and second positions in the South of the outer row are accommodated in the Br̥ṣ diagrams in the inner row of S-E corner. Vivasvān who is the fifth place here as per Pṣ-plan occupies complete southern side of the enclosure around the central presiding deity Brahmā.

v) Pitṛ of Br̥ṣ is equivalent to Pitṛgaṇādhipa of Pṣ, and takes the same position, viz. the S-W-corner in both the plans. The Pṣ-plan, however, accommodates in this corner, two more deities of Br̥ṣ, viz. Bhṛṅgarāja of the southern side and Dauvārika of the western side.

vi) On the West of VPM, Sugrīva is common to both, with a little shift viz. third position in Pṣ and second in Br̥ṣ. Kusumadivija of Pṣ is Kusmadanta in Br̥ṣ (danta = dvija = tooth). Varuna of Pṣ is Ambupati in Br̥ṣ and Asuradhipati of Pṣ is Asura of Br̥ṣ. Indra of Pṣ takes a place in the S-W-corner in the inner row and Mitra resides by Brahmā on the western side.

vii) Pāpayakṣmā of Br̥ṣ is not found in the Pṣ list. However, the reading 'Yanmayādhipati' in Pṣ may be amended to 'Yakṣmādhipati' which may be equated either to Pāpayakṣmā or to Rājayakṣmā to serve the purpose. Śeṣa of Pṣ may be equated to Śoṣa of Br̥ṣ. In this way two deities of Br̥ṣ on the western side can be accommodated in the N-W corner of Pṣ. Nāgendra of Pṣ in this corner may be equated to Ahi of Br̥ṣ on the northern side.

viii) There are three common deities in the Br̥ṣ and Pṣ lists on the northern side : Mukhya, Bhallāṭa and Soma of Br̥ṣ appearing on the second, third and fourth positions of VPM-North, corresponding to Mukhya,

Bhallaka and Somaka of Pṣ appearing on the third, fourth and fifth positions respectively. Rudradāsa of Pṣ is, perhaps, Rudra of Br̥ṣ occupying N-W corner of the inner corner row and Dharādharma of Pṣ, occupying the northern side of Brahmā as Pṛthvīdhara of Br̥ṣ.

(ix) The speciality of Pṣ seems to suffix the names of the deities especially denoting a class, with -adhipa or -adhipati the chief of a particular class, namely, Gandharvadhipati, Pitṛgaṇādhipa and Asurādhipati. This justifies the suggestion of Yakṣmādhipati, as an intelligible reading for Yanmayadhipati of Pṣ which is obviously corrupt. In some cases a single term in the Pṣ like Jayendra seems to be duplicated as Jayanta and Indra in the Br̥ṣ. In some other cases, however, pairs in Pṣ like Bhṛṅga and Bhṛṅgarāja, Indra and Indrapada are contracted to a single term Bhṛṅgarāja, Indra etc. in the Br̥ṣ.

(x) In the enclosure no. 2, Br̥ṣ diagrams allot all the side-squares to the outer deities; but the Pṣ/Īṣ list is elaborate and practically different from the Br̥ṣ list. Mṛga of Īṣ-list on the southern side of the second row corresponds to Mṛga of the Br̥ṣ, also on the southern side of the outer row. There is only one repetition in the Br̥ṣ list viz. Indra who occupies one square in the outer row (East) and one in the middle inner row (S-W) reducing the total number of Vāstudevatās from 45 to 44. The Pṣ-list of Lokapālas naturally causes repetition to that extent since they have occupied their respective places in the outer enclosure. Some apparent repetitions due to synonymous mention of deities like Śūrya-Savitṛ, Ahi-Bhujaga etc. occur in both the lists. It is, however, difficult to reduce this list on this count; because Sanskrit synonyms are often treated as independent entities in the Hindu mythology. Minor variation in the location of these deities are already noted. One more point to be noted in the case of Pṣ plan (81 sq.) is that the four Dikpālas do not occupy the central position on those sides. As

per the  $\text{Br}\bar{\text{S}}$ -81 sq. plan i.e. VPM-2, Yama, Ambupati and Soma occupy exactly central positions in the southern, western and northern sides respectively and **Indra takes a square** adjacent to that of  $\bar{\text{S}}\bar{\text{r}}\bar{\text{y}}\bar{\text{a}}$  who occupies the central square on the eastern side. VPM-3 of the  $\text{Br}\bar{\text{S}}$ , due to the even number of squares ( $8 \times 8 = 64$ ), obviously cannot allot the central square to the  $\text{Dikpalas}$ , who get positions just left of the central line.

The comparison of  $\text{P}\bar{\text{S}}$  and  $\text{Br}\bar{\text{S}}$  lists gives 15 deities having exact correspondence and 16 more having very minor variations. The allocation of the deities in the  $\text{P}\bar{\text{S}}$  and  $\text{Br}\bar{\text{S}}$ , though different in nature, is comparable to the shifting of the place that occurs during the internal change-over from the bigger diagram to the smaller one in the case of  $\text{Br}\bar{\text{S}}$ . The corner-lotuses in the  $\text{P}\bar{\text{S}}$ -plan, for instance, accommodate some deities which occupy full squares on the corresponding adjacent sides in the  $\text{Br}\bar{\text{S}}$  (81 sq.)-plan. In the case of the  $\text{Br}\bar{\text{S}}$ -64 sq.-diagram, some deities have to be accommodated in the halves of the corner. In the case of  $\text{P}\bar{\text{S}}$  (81 sq.) this accommodation takes place in the lotus-petals in the corners, not because the diagram is small but because the deities are more. The  $\text{P}\bar{\text{S}}$  has practically exhausted the list of all the deities of the  $\text{Br}\bar{\text{S}}$  which are common, including  $\text{Brahmā}$  surrounded by  $\text{dvipadika}$  or  $\text{tripadika}$  deities:  $\text{Aryamā}$ ,  $\text{Vivasvān}$ ,  $\text{Mitra}$  and  $\text{Pṛthvīdhara}$ , in the outer-most enclosure. The entire inner plan of the  $\text{P}\bar{\text{S}}$  of 49 squares ( $24 + 16 + 8 + 1$ ) with their presiding deities and the corresponding syllables ( $\text{mātrkas}$ ) assigned to them is the unique feature of this text. Whether there is any specific architectural relevance of the plan of  $\text{P}\bar{\text{S}}$  (VPM-1), will have to be otherwise investigated through comparative external evidence, since there is no direct internal evidence, to throw enough light on this important aspect.

#### Résumé :

By way of general observations about the

topic of the  $\text{Vāstumaṇḍala}$  diagrams and the significance of the  $\text{P}\bar{\text{S}}$  evidence, the following points are noteworthy :

1) If the  $\text{P}\bar{\text{S}}$  evidence is accepted to be chronologically earlier than the available Sanskrit literature on this subject,  $\text{P}\bar{\text{S}}$  text will have to be evaluated as an early authentic contribution on the topic of VPM. It is to be further noted that except  $\bar{\text{I}}\bar{\text{S}}$ , no other  $\bar{\text{A}}\text{gama}$ -text seems to have faithfully preserved the  $\text{P}\bar{\text{S}}$  version of VPM. On the contrary, if it is to be regarded that the version other than  $\text{P}\bar{\text{S}}$  i.e. of  $\text{Br}\bar{\text{S}}$  etc. is earlier and authentic, it might presumably be taken as a counter-evidence to revise the date of  $\text{P}\bar{\text{S}}$  itself. Eitherway a comparative study is going to be useful from the chronological point of view.

2) From the technical point of view, the thorough grasp of the mode of diagrammatic representation of a model text like the  $\text{P}\bar{\text{S}}$  would equip a researcher with a better insight into cognate technical portions of other texts describing different versions of VPM. We may take for example, a portion from the  $\text{Khilādhikāra}$  of  $\text{Bhṛgusaṃhitā}$ <sup>12</sup> where  $\text{Brahmā}$  gets nine squares in the centre. The diagram, however, has only  $(8 \times 8) = 64$  squares; consequently the possible allotment for  $\text{Brahmā}$  is  $2 \times 2 = 4$  and not  $3 \times 3 = 9$ ; because a diagram of even divisions cannot afford an odd number at the centre. The likely reason for the anomaly here is that the textual portion describing the central part of the diagram of 81 squares, has been erroneously inserted in the textual description of the diagram of 64 squares.

3) Architectural relevance of VPM has already been noted and will have to be further investigated in the light of the  $\text{P}\bar{\text{S}}$  diagram. VPM has several versions in relevant portions of  $\bar{\text{A}}\text{gama}$ - $\text{Purāna}$  texts etc. of various dimensions ( $1 \times 1 = 1$  to  $32 \times 32 = 1024$ ) bearing different technical names. Allotment of areas to various deities in these diagrams also varies. The convention about prescription of various diagrams for temples, palaces etc.



also varies. This point has not been elaborated for the obvious reason of lack of adequate PŚ evidence in this respect.

4) The astronomical relevance of the VPM in the field of architecture is of great importance. As far as PŚ is concerned, it is difficult to correlate this on the basis of internal evidence. It is, however, noteworthy that the list of additional deities in the inner enclosures of the VPM-I diagram respectfully accommodates the cosmic principles including the celestial and terrestrial ones like Tarakās, Maruts, Nadis, Dvīpas, etc.

5) An architectural monument (Vāstu) is traditionally regarded as a microcosmic representation of macrocosm, the creation of the Almighty. A Vāstu is supported on the body of the Vāstupuruṣa to accommodate the heavenly deities. This concept is attested in the PŚ<sup>13</sup> which describes Vāstupuruṣa as

sakala and a reflection of the omnipresent Lord (Viśarūpa Vibhu) in whose body the entire congregation<sup>14</sup> of deities (devatā-cakra) takes shelter.

6) From the ritual point of view, the PŚ prescribes an elaborate form of worshipping the Vāstunātha or Vāstupuruṣa on the lines of the usual image-worship. ĪŚ adds to this, such items as Agnitarpana, Kumbha-Pūjā and Maṇḍala-pūjā.

7) The PŚ cautions that unless the Vāstupūjā is properly performed, Vastukṣetra or the site for the proposed building will not yield the desired fruit.<sup>15</sup> The ideal worship on the otherhand would unfold for the worshipper all siddhis or spiritual powers leading to eternal peace; since according to PŚ siddhis are aimed at the attainment of Mokṣa, the Summum Bonum.

#### Notes

1. Kramrisch, Stella, *The Hindu Temple*, Motilal Banarasidas, Delhi, 1976.

2. Athale, J.H., *Br̥hat-Samhitā*, (Marathi), Ratnagiri, 1874.

3. Yatiraja Muni, *Pauṣkara Samhitā*, Yatirāj Mutt, Bangalore 1934.

4. (i) For Jayaākhyā-Samhitā-date, cf. Schrader, F.O., *Introduction to Pāñcarātra and Ahirbudhnya Samhitā*, Adyar 1916 P.20 (ii) Bhattacharya. B., *Jayākhyā Samhitā*, Gaikwad Oriental Series No. 54, Baroda, 1931, Introduction P. 34.

5. Anantācārya, P.B., *Īsvara Samhitā*, Śāstramuktāvali, Series, Kanchipuram, 1923.

6. The astronomy, astrology, mathematics, art of line sketching, śilpa, Yantrakarma etc. are taken to be allied branches of architecture; an architect is expected to possess fair knowledge of these branches, cf. *Vāstuvidyā* Ed. Trivandrum, 1940, pp. 1-14.

7. *Indrādilokapālāmstu caturthāvaraṇe nyaset*, ĪŚ. 16.135.

8. For details cf. para 8) Supra and f.n. 7.

9. The instruction *akārādikrameṇa yāvadvṛkkāravarṇam* is corrected in ĪŚ by replacing ḥ for ṛ, since ṛ is a wrong reading; it is not the final syllable.

9) The Vāstupuruṣa is bodily co-terminus with the Br̥S diagrams and lying prostrate facing the earth with His head in the N-E corner. The deities occupy His body in various parts : Śikhī=Agni—the head; Āpa the mouth; Aryamā, Āpavatsa, 10 and 11 cf. see illustrations.

12. *Bṛghu Samhitā-Khilādhikāra*—Ed. Pārthasarathy Bhattacharya, T.T. Devasthanam Publication Tirupati, 1961, 3.81-83.

13. PŚ 3.58.

14. PŚ 3.91-92.

15. PŚ 3.94-96.



**वास्तुपुरुषमण्डल**  
(९ × ९ = ८१)  
पौष्कर संहिता ईश्वरसंहिता  
(अ. ३) (अ. १६)

नागेन्द्र यन्मया धर्मपति अधर्म	पुवारव्य	रुद्रदास	मुख्य	भल्लक	सोमक	धृतिराधर	मत्संज्ञ	आदिति वर्मो ईश्वर तपन
असुराधिपति	मनोजव गु	कल्याण घ	पुर्जन्य ङ	दोषण च	सुष्टार छ	विश्वकर्मा ज	धाता अ	वायु वायु
वरुण	ख नियामक	प सिद्धा	फ नागा	ब साध्या	भ प्रहा	भू समुद्र	आ यन्ता	आपवन्त
मित्र	क अष्टा	ग मरुत	वायु घ	सोम स	ईशान भ	मातरः अ	ड ध्रुव	जयन्त
कसुमाब्ज	अ भग	ध वसव	वरुण श	इन्द्र ह	य विश्वरूप	द द्वीप	इ कोल	समशीयक समशीयक
सुग्रीव	अ विधाता	द अपय	निष्कृति व	यम ल	अग्नि र	उ मास	उ काम	राव
इन्द्रपद	आ लोकनाथ	थ मनव	त अप्सरस	ण विश्वदेवा	ड तारका	नद्यः कु	ज क्ता	सत्य
इन्द्र	याम्यक आ	मृग ऐ	ए रवि	यज्ञ कु	प्राणस्तर सु	जयन्तक आ	आत्मदेव	
दीवारिके पितृ वर्मो गणाधिप भृङ्गराज	गन्धर्वाधिपति	धर्मदेव	विश्ववान्	ग्रहक्षम	स्वस्त्यय	सावित्र	सावित	पुषन् वर्मो भृङ्गा गगन

१. बाह्य आवरण - ३२ (२८ + ४)
  २. द्वितीय आवरण - २४ - अ → ज
  ३. तृतीय आवरण - १६ - झ → भ
  ४. चतुर्थ आवरण - ८ - म → स
  ५. मध्य पद्म - १ - ह
- = ८१ पदसंख्या

नागकुण्डलवत् दक्षिणावर्तकेन  
मातृकावर्णभेदेन  
अकारादिक्रमेण यावद्-हकारवर्णम्

VPM-1

वायु → मत्संज्ञ २८ + कोणस्थ  
धाता → विश्वकर्मा २४ + ४ × ४  
समुद्र → ग्रह १६ = १६  
इन्द्र → ईशान(ईश्वरसं) ८ + १  
विश्वरूप १ + १७  
= ७७ + १७  
= ९४ देवतासंख्या



वास्तुपुरुषमण्डल  
(९ × ९ = ८१)  
बृहत्संहिता (अ. ५३)

	वा	उ	वृ					
रोग	अहि	मुख्य	भल्लाट	सोम	भुजग	आदिति	दिति	शिखी
पापयक्ष्मा	रुद्र	मुख्य	भल्लाट	सोम	भुजग	आदिति	आप	पर्जन्य
शोष	शोष	राजयक्ष्मा	पृ - ध्वी - ध - र			आपवत्स	जयन्त	जयन्त
असुर	असुर	मि	ब्र	ब्र	ब्र	अ	इन्द्र	इन्द्र
अम्बुपति	अम्बुपति	त्र	ब्र	ब्रह्मन्	ब्र	य	सूर्य	सूर्य
कुसुमदन्त	कुसुमदन्त	त्र	ब्र	ब्र	ब्र	मा	मत्य	सत्य
सुग्रीव	सुग्रीव	इन्द्र	वि - व - स्वा - न			सवितृ	भृश	भृश
दौवारिक	जय	भृङ्गराज	गन्धर्व	यम	बृहत्क्षत	वितथ	सावित्र	अन्तरिक्ष
पितृ	मृग	भृङ्गराज	गन्धर्व	यम	बृहत्क्षत	वितथ	पूषन्	अनिल
	नै	द	आ					

प्रकार      देवतासंख्या   पदसंख्या

एकपदिक -  $20 (\times 9) = 20$

द्विपदिक -  $20 (\times 2) = 40$

त्रिपदिक —  $4 \times 3 = 12$

$$q(\times q) = q$$

→ ४४                      → ८९

VPM-2

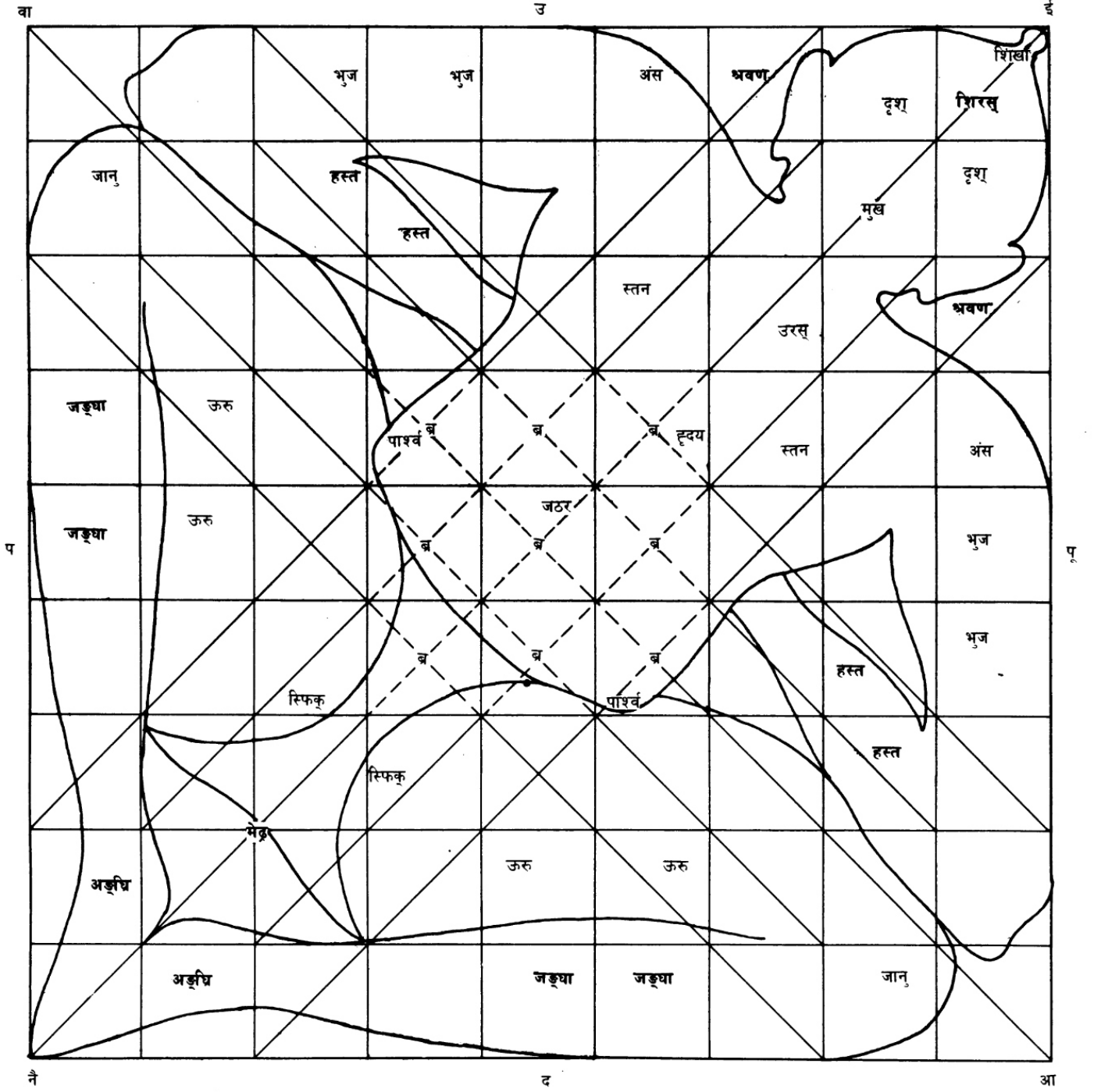
**वास्तुपुरुषमण्डल**  
(८ × ८ = ६४)  
बृहत्संहिता (अ. ५३)

वा	२४ रोग पापयक्ष्मा	२५ अहि	२६ मुख्य	२७ भल्लाट	२८ सोम	२९ भुजग	३० अदिति	३१ पञ्चन्य	३२ दिति शिखिन्	ई
	२३ शोष							२		
	२२ असुर		रुद्र			आपवत्स		जयन्त	३	
	२१ अम्बपति		राजयक्ष्मा			आप		इन्द्र	४	
प	२० कुसुमदन्त							सूर्य	५	प
	१९ सुग्रीव		जय			सावित्र		सत्य	६	
	१८ दौवारिक		इन्द्र			सवितृ		भृश	७	
	१७ पितृ मृग	१६ भृङ्गराज	१५ गन्धर्व	१४ यम	१३ बृहत्क्षत	१२ वितथ	११ पूषन्		१० अन्तरिक्ष ८ अनिल	आ
नै										द

प्रकार	देवतासंख्या	पदसंख्या
अर्धपदिक -	१६ (× ॥)	= ८
सार्धपदिक -	८ (× १॥)	= १२
द्विपदिक -	२० (× २)	= ४०
चतुष्पदिक -	१ (× ४)	= ४
	४५	→ ६४

VPM-3

**वास्तुपुरुषाकृति (सावयवा)**  
(९ × ९ = ८१) बृहत्संहिता (अ. ५३)



**वास्तुपुरुष-शरीरावयव-रचना**

१ शिरसा २ शिरस् ३ दृशौ ४ श्रवणौ ५ मुख  
६ अंसौ ७ भुजौ ८ हस्तौ ९ उरस् १० स्तनौ  
११ हृदय १२ जठर १३ ऊरु १४ जानू  
१५ स्फिक् १६ मेढ्र १७ अङ्घ्री

VPM-4